

"Vagabond Lady" M-G-M Reopens Roxy 7th Ave. House, New York, This Month

CANADIAN MOVING PICTURE DIGEST

Vol. 27, No. 7

TORONTO 2, CANADA

June 8th, 1935



HAPPY NEW YEAR!

The good news appears in Motion Picture Herald, issue of June 8th. Ask M-G-M for a copy of the thrilling insert. And we think you'll agree with the statement on next page!

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RAY LEWIS
Editor and Managing Director

259 Spadina Ave. Toronto

Vol. 27, No. 7

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LORD BYNG PASSES



IN the Silver Jubilee number of the Canadian Moving Picture Digest there was a portrait of The King's General, Lord Byng of Vimy, who is sitting for his portrait, being painted

by the artist, Joshua Smith, R.B.A.

Lord Byng is now a memory, "The hero of Vimy", former Governor General of Canada, has made his last march. Death, The Conqueror, Death who in the Battle of Destiny always wins in his fight with the living, Death has taken this soldier-general; leaving Lord Allenby as the only surviving important British war leader.

During his tour of Canada and the United States, in quest of health, Lord Byng visited Hollywood, and his friendly remarks, his camaraderie endeared him, not only to the picture colony, but to the real people of the world who appreciate quality in persons, and that simplicity of behavior which is the hall-mark of the genuinely big people of the world.

Lord Byng was born September 11th, 1862. Death came following an emergency operation the morning of June 6th, 1935.

Viscount Byng is survived by his widow, the Viscountess Byng to whom he was married in 1902. She was the daughter of the late Sir Richard Moreton, her maiden name was Marie Evelyn Moreton. Viscountess Byng has written several well-known novels. An aunt, The Lady Evelyn Moreton resides in London, England. To her salon in Berkeley Square have come famous artists of Arts and Letters, and despite her eighty-odd years, her keen intellect, her ready wit has made an afternoon at her home a memorable event. A nephew and niece have successfully appeared upon the stage, the nephew having also appeared in several British pictures.

Lord Byng's clean-up of the London police would make an excellent film story. Christened Julian Hedworth George, seventh son of the second Earl of Strafford, Lord Byng despite all the honours which he obtained in many parts of the British Empire, remained very close to the heart of the Canadian people. During his term of office at Ottawa, Viscount Byng yearly gave a dinner to the senior officers of the Canadian Corps.

One of his first unofficial visits while in Toronto was to the studio of Joshua Smith, when he was accompanied by Lady Byng. The Lady Evelyn Moreton, aunt of Lady Byng, was an old friend of the artist's, and had requested Lady Byng to be sure and call on Joshua Smith when she and Lord Byng came to Canada. Lord and Lady Byng not only made the call, but Lord Byng several times visited Mr. Smith's studio at Toronto, sitting for a portrait to the artist.

Brig.-Gen. D. C. Draper expresses our analysis of the character of Lord Byng, when he states, "Lord Byng was a great man. He wasn't too big to take an interest in the most minute detail affecting the welfare and well-being of his men. He respected his subordinates and commanded their respect."

The Motion Picture representatives, who so recently had the privilege of meeting Lord Byng, will join with a world of mourners in paying their last respects to a man great enough to be accessible, affable, friendly to peer and commoner, "one of The King's Generals".



RAY



RAY LEWIS

PRESENTS

THE abolition of the NRA which may lead to an Amendment of the Constitution of the United States, startled not only the Government of the United States, but Canada, and other governments of the world.

The Motion Picture Trade codes in operation found the studios at Hollywood practically deserted on Saturday, and the offices of the distributing companies all over the U.S. void of employees on this day, save perhaps a telephone operator to answer calls. Now the President of the United States will frame a New Deal along a different route.

While we in Canada are still pinching ourselves in order to realize that we are not walking in our sleep; and that the old idea that "You can't arrest the mayor" no longer holds good, we hear that the Judicial Committee of His Majesty's Privy Council, London, June 6th, delivered the following judgments — Canada through its Parliament has the right to bar appeals to the Privy Council in criminal cases. This means that the existing criminal code of Canada, which does not recognize the right of appeal to the very feet of His Majesty, The King, is confirmed, in respect to criminal cases.

The Irish Free State has received the right to abolish appeal to the Privy Council in all cases.

Lord Sankey, the Lord Chancellor, delivered the judgments which came after months of legal arguments dealing with constitutional rights. The Privy Council first dismissed the petition of the British Coal Corporation of Quebec for special leave to appeal against a Quebec Court decision which convicted the corporation along with others, of an illegal combine to maintain prices, and fined the corporation. As to civil case appeals, in the judgment as delivered their Lordships stated, "It is here neither necessary nor desirable to touch on the position as regards civil cases."

While we are on the subject of Parliaments and judiciaries may we mention that the new Companies Act was presented to our Federal Government, by the Hon. C. H. Cahan, Secretary of State. In his bill it is proposed to amend the Companies Act, but not in accordance with proposals which suggested the elimination of no par value shares. The bill proposes to restrict effort made to set aside as distributable assets part of the consideration received by a company for the issue or allotment of shares of no par value. No par value shares are retained and there is allowed 25 percent of the consideration received for such shares to be set aside as distributable assets.

THE new legislation requires that officers of companies who become aware of any impairment of capital must immediately inform the directors and require that the directors notify the shareholders if such impairment makes the company insolvent.

The issue of special management shares is prohibited; in another provision, each share, common or preferred will entitle the holder to one vote per share.

Provisions to underwriting are also contained in the Amendments. "All companies, excepting mining companies will be required to exact in cash, property, or services, adequate consideration for all shares issued and allotted as fully or partly paid up. Directors who permit violations of this clause shall be liable to make good the amount by which the consideration received for issued shares may be deemed inadequate by the courts."

Information covering transaction in shares by directors. Every director shall be obliged to furnish the secretary of the company with a statement showing all the shares of the company he has bought or sold for his personal account, directly or indirectly. No director shall speculate for his personal account, either directly or indirectly in the shares of the company of which he is a director.

THERE is a fine of \$1,000 or six months, or both for directors who fail or neglect to make a full disclosure of their transactions in the shares of the company. Every director who speculates in the shares of the company shall be liable to the same penalties.

In Section 113, there is a sub-section 2 of the new section which states, referring to the annual statement of income and expenditure of the company, "The said statement of income and expenditure shall also show separately the total of the amount paid as salaries, bonuses, fees or other remuneration to the counsel, solicitors, or other legal advisers of the company, and also to the executive officers of the company including the managing director, if any, of the company, and any other director who holds any salaried employment of office in the company, the whole of his time to the business of the company or its subsidiaries."

Annual statements to shareholders must be mailed fourteen days prior to meeting, and not seven as previously incorporated in the Act.

So much for the business of companies, now for the business of pictures. We, in Toronto, have recently been delighted to view several pictures which are outstanding for story material, direction, and quality of acting. I am referring
(Continued on page 6)

What Language -And it all means MONEY!

'Frankie' Scares
\$11,000 Into Orph,
Minneapolis, B.O.

'Frank' 33G,

'Frankie' to the Rescue,
Fine \$3,000 in Lincoln

'Frankenstein' Is B'way Sock

At \$45,000:

'FRANKENSTEIN,'
DRAIN ALL OF PITT

'FRANKENSTEIN,'
BUFFALO, O.K.
\$12,000

'FRANKENSTEIN' \$5,000, BIG

'Frankenstein' Plenty Oke, \$19,000

UNIVERSAL'S ^{THE} *Bride of* FRANKENSTEIN

Ray Presents

(Continued from page 4)

to Noel Coward in "The Scoundrel", to "The Informer" with Victor McLaglen and Margot Graham, the latter an English addition, as well as Heather Angel. Incidentally, lest we forget, McLaglen is British also.

A PREVIEW of "Escape Me Never", a British and Dominions production, reveals a remarkable story, beautifully directed, with Elizabeth Bergner as the star, leaving one breathless in admiration. It is to be distributed in Canada through United Artists.

Word from Hollywood reveals M-G-M's "Age of Indiscretion", directed by Edward Ludwig. May Robson and Madge Evans both despite the difference in their character ages, commit indiscretions. Paul Lukas is the leading male interest.

Our Hollywood reviewer reports that it is "a sweet story, broken up by bits of comedy all the way through, and ending happily, she says, "Of course". It looks as if she knew us. "Happily, of course." Why not? Isn't there enough tragedy endings in the really and truly world in which we live without the Motion Picture Imagination thinking out unhappiness for us? And while we are thinking of happy endings, M-G-M releases "The Flame Within", produced by Edmund Goulding, incidentally author and director; and with music specially written by Jerome Kern. "The Flame Within" leaves us wondering whether the quadrangle involved, that is the two couples, or foursome in the story ever find happiness: Laura Hope Crews, a name you all know, is Advisory Assistant. In the cast of starry material you will find Ann Harding, Herbert Marshall, Maureen O'Sullivan, Louis Hayward, Henry Stephenson, etc., etc.

Mr. N. L. Nathanson, President of the Famous Players Canadian Corporation sailed on the Normandie for England, accompanied by Mrs. Nathanson. Mr. "N. L." states his visit is solely one of pleasure; as the Greeks and Romans were wont to say, "I am for the baths, and you?"

We are not disputing with "N. L." that business is a pleasure with him; and that in between Carlsbad baths he retains a memory that can give you the first telephone number of the first moving picture director, and the year in which he produced his first picture if you call for it. So that if "N. L." should bring back an offer for Famous Players Canadian from Gaumont-British, or from anywhere, or if he should announce that he is to become president of a new British Theatre and Producing Company, one of the magnitude of Gaumont-British, it would not be surprising.

MEANWHILE Joseph M. Schenck also sailed for England. Mr. Schenck is the newly-elected chairman of the Fox Board. He denies that his company is endeavoring to acquire controlling interest in Gaumont-British.

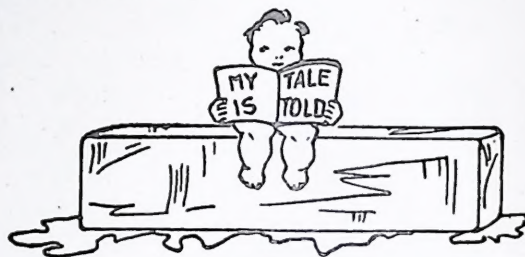
Lord Beaverbrook's name comes into the picture. Lord Beaverbrook who controlled the former Provincial Cinematograph Theatres Ltd., subsequently absorbed by Gaumont-British, appears to be interested in another theatre proposition. It is said that he is the power behind the throne in the Schenck negotiations for the

Deutsch-Donada circuits to become affiliated with the United Artists Theatre Circuit, Inc.

Mr. Schenck states that he will take complete charge of the Fox British production, making twelve pictures a year at an average cost of \$400,000. He returns to New York on the Normandie, June 15th.

General Film Distributors is C. M. Woolf's company, organized since leaving his post as Joint Managing-Director of Gaumont-British. Capital approximately \$1,300,000. Production to start shortly. British National Pictures is building a million dollar studio which may link itself with the General Film Distributors organization.

The Cinema reports editorially that a new £200,000 cinema 5 shilling share issue opened at 7 shillings six pence and closed at 7 shillings ten and a half pence. Another £600,000 £1 issue opened at 21 shillings and was over-subscribed by the first post. It was the custom at one time to say, "Nell, thar is gold in them thar hills", but now it looks as if we might well say, "Boys thar is gold in them thar British". And they are not on the Gold Standard. How come? "Here's how."



"The Bride of Frankenstein"

BORIS KARLOFF and Colin Clive, Elsa Lanchester and Una O'Connor give a combination of work which makes Universal's latest thriller out-Frankenstein Frankenstein.

Melodrama, all in capital letters. If you enjoy having each hair stand upon end like quills upon the fretful porcupine, you will thoroughly enjoy this kind of a bride. James Whale has again made a "whale of a picture". The production, the cast, the sets, the working out of suspense-action; the weird conception of a bride, a monster bride for a monster, a bride who screams in terror when she sees her bridegroom as designed for her, all reveal Universal as having a special ability for giving Motion Picture Fans the thrillers of the old serial days, but added to which Science and a touch of the artistic combine to make such pictures the plaything of classes as well as masses.

Barnum the greatest showman made fame and fortune out of freaks. Carl Laemmle may be another Barnum in Motion Pictures.

—EDITOR.

"Oil for the Lamps of China" Warner Bros., World Premiere Across the States

Augustus Bridle, Toronto Daily Star Interviews Ray Lewis

"WILL TO MAKE BETTER PICTURES TAKES ROOT"

*Ray Lewis So Thrilled By Visit She Could Write
Hymn of Joy*

CHARMING PEOPLE

By AUGUSTUS BRIDLE

Ray Lewis, of Canadian Motion Picture Digest, returned this week with her husband, Joshua Smith, portrait painter, from a ten weeks' visit to Hollywood. Trunks still on end at the door in the Royal York hotel looked like a chronic cinema. Seven fat books of notes on persons they had met were merely a pretext for these roving critics of the cinema to recreate an inter-studio revue.

"We went to all the studios," said Ray. "To some of them twice a day. . . Oh, you ask me how many thousands work and play in that gloryland of the illusions? I don't know. One has 2,500 alone. There are at least ten major studios besides Walt Disney's—and he has 200 workers. Please add them up. I'm still too bursting with memories of . . ."

"Enchantment," suggested The Star. "Yes. In the 18 years since I last saw Hollywood as a hamlet of hopeful experiments, I've never been so prodigiously, incredibly thrilled!"

Disturbed About Taxes

"What of the bankruptcies round the corner?" she was asked, and she said, "Oh, there's always a bluebag Upton Sinclair . . . who by the way threatens that if the world's greatest city of creative magic is super-taxed out of California to Florida, he'll camp on it's trail to see that Florida is no second fiddle to California for killing the goose that lays the golden egg . . . and how they are trying to slay that goose that lays ten millions a year, with a federal tax of 75 per cent. on all incomes over a certain amount, and state taxes to gobble all possible of the remainder, and footage taxes on the films and . . . oh it's too idiotic for words!"

"What of the scenics?"

"Such as I never dreamed. Piccadilly, Berkeley Sq., the Strand . . . scenes from Paris, yes even the great Notre Dame as used in 'Hunchback' by Universal . . . scenes from almost any great city, all as permanent as Main St., because too wonderfully designed to pull down. Literally miles of these transplanted civic realities as accurate as photographs, ready any moment to be shot by cameras still more marvellous."

All But Sleep in Studios

"Yes, we've heard about how these play folks work on those lots, but do they really do anything but gambol and play, for big romping salaries?"

"Do they!" she gasped. "Why they do everything but sleep in the studios. Sometimes a hundred experts working on one scene—for only a minute of tremendous realism on the screen. I could write a book about these dream-buildings alone; another on costumes—more prodigally splendid; another on 'props' such as trainloads of absolutely accurate period furniture, rugs, tapestries, metal work—yes, one on the animals."

"A book on the remarkable personalities of the studios would be feeble. The whole place just pops with pleasant people . . . so familiar in the spotlight I wondered how they could be different in plain daylight to just one pair of Canadian eyes."

"Finer Than on Screen"

"Not disillusioned, surely?"

"Not once!" she said. "I found them all even finer than on screen."

Her brief descriptions were worthy the wife of a portrait painter, and difficult to repeat. In tabloid: Jeannette Macdonald has skin-color like a marvellous English peach, perfect lips, greeny-blue eyes . . . a model for film-color; Norma Shearer—not so flawless in feature, but with indescribable personal charm; Alison Skipworth, even more vocally fascinating in person than on screen; Shirley Temple, much like Doris Hyde, child painted by Joshua Smith, utterly impervious to child talk, and when told that on the portal of a great theatre in Toronto Ray Lewis had seen her name in a blaze of glory, her eyes popped with ecstasy; Constance Collier—

"Oh, I had a delightful time with her!" said Ray. "Of all women in Hollywood she quite defies Father Time. Incomparable allurements in that face, and voice. You know, she's slated now to carry on for our own Marie Dressler—whom she will never quite equal for homely fascination; Loretta Young I found exquisitely alluring—even more than she was as Lady Clive. Greta Garbo was the only one I could not see. Positively the shyest creature in Hollywood—as inaccessible as a goddess."

De Mille "Greatest Crusader"

Among a host of directors she found Cecil de Mille as the great crusader, now building his wonderful "Crusades", in which he will use a regiment of screen veterans. She met most of the "big shots" in close-ups and found them all captivating.

"In the whole world," she wound up, "where else could you find such an army of interesting, able people, doing nothing but build entertainment for the nations?"

"Films worth the money and brains spent on them?" she was asked.

"Surely. And better than ever. I'll say that the improvement for one year has been astounding. And the will to improve films has now taken hold of the roots of production."

Warm Feeling for Canadians

"How did you find Anglo-American sentiment?"

"Most cordial. Hollywood is delighted with the best English films. Of course it has so many English actors and authors. And Canadians too. Hollywood has a warmer feeling for Canada than for even England. I know that because of the welcome everybody gave me. The word 'Canadian' works like a charm to open all doors. There's soon to be a great French-Canadian film—Warners—and Warner Baxter is to be in it. I'm glad I went . . . glad to get back; and now I'm so happy about the great art, and the moral sincerity, and the human gladness of film-production, I feel like wanting to compose some great symphonic ode or Hymn of Joy for a million voices and instruments to sing and play." (Reprinted from Toronto Star, May 4, 1935)

M-G-M's "Public Hero" Breaks All Records Loew's State Theatre, New York

CONKLIN IN WINNIPEG

Changes and promotions around the Film Exchange Building in Winnipeg: In the United Artists' office Dave Griesdorf has arrived from Vancouver, B.C. to take over the Winnipeg Branch in succession to Phil Sherman, who has been transferred to New Haven, Conn. Phil is happy because he is returning to his home town after several years in Western Canada. Dave Griesdorf, an Edmonton-born boy, is well known in the west, working out of Vancouver for the United Artists company before receiving his present appointment.

In Fox Films, where Joe Huber presides, Eddie Teal, for five years a popular member of the staff, has been moved to Vancouver where he becomes office manager and salesman for Fox. It is a promotion, well merited, and while his Winnipeg friends will miss him, good wishes will follow Eddie to his new sphere of work.

Changes in Starland and College Theatres, too. "Bob" Richardson, who has been manager of Starland for some months and who, prior to that was on the staff of the Lyceum, leaves shortly for Yorkton, Sask., where he will take charge of a theatre. This is a promotion for "Bob" too, on which his many friends are congratulating him. "Bill" Popham, who has successfully guided the destinies of the College, now takes over Starland as well.

Friends of Raymond Kershaw, father of Frank Kershaw, of the Osborne Theatre and Tivoli in Winnipeg, will welcome him shortly when he returns to Winnipeg soon for a visit after some months in Victoria, B.C.

Joe Huber, of Fox Films, Winnipeg, leaves this month for Chicago where he will attend a convention of Fox representatives from the United States, Canada and Europe. "A grand time will be had by all."

"He'll make a wonderful job of it," commented Lawrence Tibbett, operatic, radio and movie celebrity, on learning that Edward Johnson, Canadian tenor, had been appointed General Manager of the Metropolitan Opera Association in succession to the late Herbert Witherspoon.

"He is a very great friend of mine and from what I know of him, he is fully capable of upholding the prestige of the Metropolitan," continued Mr. Tibbett, who wired his congratulations to Mr. Johnson, at Detroit, Michigan.

Back from a fishing trip in western Canada, which unfortunately did not bring them much luck, Mr. and Mrs. Tibbett spent all the time available on a vacation in the outdoors.

Mr. and Mrs. Tibbett left Canada for Seattle. The singer has benefited by his rest and is keen to enter into his moving picture contract with Twentieth Century at Hollywood in July.

The Avenue theatre, in the centre of what was at one time Vancouver B.C.'s chief theatrical area, and which was erected to accommodate stock companies in 1910, will be demolished to make way for an auto service station. It is out of the moving picture patronage traffic.

Vancouver B.C.'s "Little Theatre" has been sold to moving picture interests in that city. The backers of the movement were forced to take this step having got deep in financial difficulties. It will now be added to a regularly operated chain of moving picture houses in Vancouver. General Victor Odlum, president of the "Little Theatre" association, in Vancouver, said in announcing the sale that the association had to take a "Blood bath" after years of struggle.

Silver Jubilee of the Films

The film industry of North America pays its respects to King George and Queen Mary in a Silver Jubilee number of the Canadian Moving Picture Digest, Toronto. There are congratulatory messages from Will Hays, Adolph Zukor, N. L. Nathanson, Carl Laemmle and other "big shots" of the screen industry, and an article by Dewey D. Bloom, manager of the British division of Regal Films. Mr. Bloom writes that the film business as we know it today is almost entirely a development of the past 25 years; it is therefore no distortion of fact to claim the Silver Jubilee of Their Majesties as coincident in most respects with the Silver Jubilee of the modern screen.

Editor and managing director of the Digest, only British film trade paper on the continent, is Miss Ray Lewis, who has played a distinguished part in bringing about the direct sale of British pictures to Canada. The former policy was to sell British pictures to U.S. distributors with Canadian rights included. Some interesting particulars of the progressive steps by which the change was achieved are described in an article from which the following is taken:

"In 1930, during the Imperial Economic Conference, Miss Lewis made a survey of the British studios at the request of Rt. Hon. R. B. Bennett, who was an ardent supporter and advocate of British picture distribution in Canada.

"It was Ray Lewis who in conference with Mr. C. M. Woolf, Mr. Michael Balcon, producer of the Gainsborough Pictures, and who is now supervisor of Gaumont-British Productions, who promoted the present contract for the distribution of Gaumont-British pictures through Regal Films Limited, of Canada, thereby securing for the dominant British producing and distributing company the same major distributing facilities in Canada as that which distributes the Metro-Goldwyn-Mayer product.

"The improvement in the quality of British pictures was due to the fact that American finance inspired British finance to invest and co-operate in the establishment of a greater and better British film industry, and further due to the fact that the invention of talking pictures made the English speaking voice a screen asset, the histrionic ability of British stage stars valuable for both British and American pictures.

"There has been no greater force in adding strength and dignity to the power and uses of the screen than that bestowed upon the screen through the royal patronage of the House of Windsor."

As one newspaper which strongly supported the campaign for a greater proportion of British films in Canadian theatres, and especially the efforts of the Ontario board of motion picture censors at that time, the Sentinel-Review joins with the Digest in its satisfaction at the results during recent years, and also congratulates that journal upon its very fine jubilee number.

(Reprinted from *The Daily Sentinel Review*,
Woodstock, June 1, 1935)

Another promotion has gone into effect in the Universal theatre string, in Winnipeg. Bill Popham, supervisor of the Starland and College now makes his headquarters at the Starland and has appointed Harry Hutchings, manager of the College. Harry has been a member of the College staff for some time, and the promotion is a merited recognition.

Newspapers throughout Ontario Editorially Disapprove of Added Amusement Tax

Lulu in Hollywood

THIS is supposed to be a preview of "OIL FOR THE LAMPS OF CHINA", a Cosmopolitan picture, but I refuse to cheat you out of the sweetest, prettiest and yet most realistic story I have seen in a long time. Will tell you a little to whet your appetites, and will also predict if this is not considered one of the best ten of the year 1935, I miss my guess.

Based on story by Alice Tisdale Hobart. Directed by Mervyn LeRoy. Photography by Tony Gaudio. Art Director, Robert M. Haas. Screen Play by Laird Doyle. Film Editor, Wm. Clemens, and down the line—it's just the tops.

Players: Pat O'Brien as Stephen Chase, and Stephen is the best he has done; Josephine Hutchinson as Hester—oh what a gal; Jean Muire as Alice, Lyle Talbot as Jim, and the entire cast as a wonderful support, and I mean support, including little Ronnie Crosby as Bunsy.

Running Time—120 minutes.

The story of China, China which is supposed to be emancipated — and yet in so many ways proves itself to be always old China, Stephen Chase as a valuable and trusted, and incidentally trusting employee of the Oil Co. He has been on the job three years, and is expecting his sweetheart so they may be married. He is advised against this by the Boss. China does something to the women, which reacts on the men, and is not so good, but he goes to meet the "bride". But the bride gets cold feet and cables from Hawaii that she cannot leave friends and home for one who has almost become a stranger. His disappointment, his fear of losing "face" when he gets back to work is pitiful. He goes to the place where he has ordered his wedding breakfast, and finds sitting there Hester, who is the daughter of a Professor of Oriental something or other, but the Professor has never been to the Orient, so they start on this trip, and the joy of anticipation kills the Professor enroute — she is alone. Stephen tells her after preliminaries of his plight, and she has faith in his looks and manner — they marry and go back to his post.

The love of this man for his Company, the Company who can do no wrong, is beautiful, even to the neglect of his wife at the time when her baby is to be born. There is a fire which might mean a tremendous loss to the company, and he goes, and for lack of his assistance the baby dies. Hester resents this, but gets over it, and they are happy. They are moved to an isolated post. Nothing matters, but when bosses are changed, everything seems to change. In the early days Stephen has perfected a lamp which would use little fuel (kerosene) and the Chinese could afford to use it instead of peanut oil. The use of this lamp has brought millions to the company but not a cent to Stephen — and when the company, like most corporations, try to find a way to ease out Stephen, by giving him a clerk's job, after his heroic efforts on their behalf, Hester (Josephine Hutchinson) gives the finest performance of her life, when she barges into the office of the boss (Henry O'Neil) and tells him among other things, that "Stephen" has patented this lamp, and attorneys tell her since the company has made millions it will be worth a good many hundred thousand to her husband. You simply want to go and pat her on the back, for when friend husband hears that he is to have his old job back, and then some, she allows him to go on thinking that the company never fails. He does not know of her part in the matter. It's a honey, and I don't mean maybe, and proves that once in China, working under the worst or best of conditions, you can never apply yourself to another life. Stephen thinks the Oil Co. is one of the necessities of the world for it produces the light to show the way to progress.

PREVIEW of the "WEREWOLF OF LONDON", a Universal production directed by Stuart Walker and photographed by Chas. Stumar. Cast: Henry Hull, Warner Oland, Valerie Robson, Clark Williams, Lester Matthews, Charlotte Granville, Spring Byington, J. A. Kerrigan, Louis Vincent.

Henry Hull gives a superb performance, and Warner Oland does not let you down, he is the old dependable. The story revolves about the healing properties of a plant for a certain horrible disease, only to be found in one spot in Tibet. Henry Hull as Dr. Glendon, and his pal, botanists, are determined to find this plant, regardless of the fact that the natives shun even the mention, and a priest tells them no one ever came back alive from such a quest — but the young men persist, and the priest tells them that without fools there would be no wisdom. While attempting to get the plant, which they finally discover, they are confronted with a horrible monster who scratches Dr. Glendon badly in a tussle. They return to London, and Dr. Glendon is so intent upon his experiment, that he shamefully neglects his beautiful wife (Valerie Hobson). There is a garden party for guests to inspect the botanical gardens of Dr. Glendon, and we find there the rather irresponsible person of Miss Ettie Coombs, an aunt (Spring Byington) who does a fine bit of work in the comedy end of it. At the party a Dr. Yogami presents himself, and tells Dr. Glendon he is anxious to see the plant (named Mariphasa) which Dr. Glendon is reported to have secured after many hardships. This is refused. The bloom only matures under moonlight, and Dr. Glendon is found experimenting constantly with the aid of his man Hawkins (J. M. Kerrigan). Finally two out of the three blooms blossom. Dr. Yogami again insists on seeing the bloom telling Dr. Glendon that there are two victims of "Werewolf" in London, and the only cure would be the blossoms in the possession of Dr. Glendon — but he is refused. He manages to steal his way into the laboratory and gets the two blooms, thinking to use them for his own purposes, for it appears he is the strange creature that attacked Dr. Glendon in Tibet — and they are both victims of this disease which comes into being at the full of the moon, and during four or five nights, transforms a human into a beast which kills the one it loves most. The stolen blooms have withered for some reason and this disease attacks both men — there are a series of murders — and on the night when Dr. Glendon pursues his wife, her life is spared by an old friend and lover who has but recently returned to London, and the Werewolf is killed in the combat, Scotland Yard having been called in to help, although they have been dubious of the whole matter during the entire investigation.

It is creepy, weird, awesome and will certainly attract the minds of those who delve into the mysterious, and yet it has lighter moments that are more than good.

On the Warner Bros.-First National lot, it was my privilege of looking in on the set of the "FRONT PAGE WOMAN", starring Marion Davis. Don't let anybody fool you on temperament any more. There were Michael Cutiz (he of the "Black Fury" fame with Paul Muni), Director and Hungarian, and Tony Gaudio, Italian at the camera looking things over, and while the picture is only in its second week of production, they are two days ahead of schedule — is that close harmony or is it temperament. I vote for the former. It looked to me as though it would prove to be "some picture". And who do you think I glimpsed — none other than Jackie Saunders, doing her bit in a bit.

Warner Bros. Convention Opens at Coast with Warner Brothers Present

Dear Old London

(Special to The Digest from our London correspondent,
Dennison Thornton)

MICHAEL BALCON, Gaumont-British production chief, while in Hollywood signed Richard Dix, Madge Evans, Aubrey Smith and Helen Vinson for forthcoming G-B pictures. Richard Dix and Madge Evans are to be starred with Conrad Veidt in "The Tunnel" a spectacular film dealing with the boring of a tunnel under the English channel. Maurice Elvey is directing. Aubrey Smith will appear in "Soldiers Three" based on the Kipling story of that name.

Two young English directors whose work is full of promise are Arthur Woods and Harold Young. Woods was recently responsible for the direction of B.I.P.'s "Radio Parade of 1935", quite a slick bit of entertainment of its kind. On the strength of this production B.I.P. assigned him the direction of "Drake" one of the bigger things now being made at Elstree. Matheson Lang, one of Canada's many gifts to the world screen and stage, has the title role.

Harold Young, one of Korda's discoveries, directed "The Scarlet Pimpernel" under Alexander's supervision. Just what his next assignment will be I do not know. I do know however, that we may expect big things of him.

Paramount's "Ruggles of Red Gap" with Charles Laughton chalked up a tremendous success at the Capitol. It is one of the hits of the season and, personally speaking, it made me laugh louder and longer than anything I have sat through in quite a time. Laughton's performance is a positive revelation of this actor's versatility and range. When you think of his Henry VIII and his Edward Barrett and then watch the brilliant comicality of his Ruggles you begin to realize the amazing talent of this man. The evening I visited "Ruggles of Red Gap" the picture was enthusiastically applauded at the finish.

Having completed his role in Gaumont's "The Clairvoyant", Claude Rains has returned to Hollywood. His part in the picture is that of a mind-reader in a vaudeville act who finds he really has psychic powers. This discovery results, I understand, in tragedy. Fay Wray lends support, and the direction is by Maurice Elvey. Rains, incidentally, is very much in the public mind over here since his sensational work in "Crime Without Passion".

Jack Buchanan is severing his connections with B. & D. after some two years of film-making under the Herbert Wilcox banner. He is joining Alexander Korda for whom he is to appear in a picture to be directed by Rene Clair, the young Frenchman about whom you are going to hear plenty unless I miss my guess.

London Budgets Real Money For Picture Production

JOSEPH SCHENCK, United Artists chief, arrived at London, Eng., to arrange a big tie-up with Oscar Deutsch and J. C. Donada, owners of a chain of 200 theatres in this country.

Hook-up is reported as part of Hollywood plan to maintain a firm footing in Great Britain in face of strong British combines. If the Schenck deal goes through it will mark the third Hollywood combine against the powerful Gaumont-British and Associated British Cinemas circuits which, between them, will shortly control 1,000 key houses throughout the British Isles.

According to Wardour Street authorities it is estimated that by the end of this year the industry here will be in the hands of four men — Isidore Ostrer of Gaumont-British; John Maxwell of Associated British; Joseph Schenck representing United Artists and affiliated companies; and possibly Sir Eric Geddes who, I understand, has been contacted with a view to financially reorganizing the industry.

With these big developments in hand and with prospects of keener rivalry and competition between Elstree and Hollywood ahead, British producers are increasing their production budgets. Five major companies here have already appropriated an extra \$5,000,000 between them, swelling the grand, combined total to \$35,000,000. American companies are also reported to have allocated an extra \$5,000,000 to the British market.

As revealed in a recent bulletin to The Digest from our London correspondent, M-G-M are shortly sending over Norma Shearer, Robert Montgomery, Franchot Tone, Jean Harlow and Joan Crawford to make pictures here. Chief reason for this strong interest in the British market is that one of the biggest Hollywood companies made all its profits in the British Isles last year.

Appropriations of British producing companies for the coming year are as follows:—

Gaumont: \$7,000,000 budget. Average per film: \$250,000; Program pictures: \$150,000 maximum. Biggest picture: "The Tunnel." Stars: George Arliss, Jessie Matthews, Conrad Veidt, Walter Huston, Richard Dix.

British International: Budget: \$5,000,000. Total productions: 30. Twelve of these to be "supers" costing approximately \$250,000 each. Biggest picture: "Drake of England". Stars: Richard Tauber, Lillian Harvey, Matheson Lang, Buddy Rogers and Will Hay.

London Films: Budget: \$2,500,000. Total productions: 6 or 7. Biggest picture: "Whither Mankind?". Stars: Laughton, Chevalier, Leslie Howard, Clive Brook, Robert Donat, Merle Oberon.

Associated Talking Pictures: Budget: \$3,700,000. Bigger subjects for Gracie Fields.

British & Dominions: Budget: \$2,000,000. Total films: 6 or 8.

Praise for Jubilee Edition Film Digest

A most praiseworthy Jubilee edition of the Canadian Moving Picture Digest has just come to hand through the courtesy of Ray Lewis, its editor. Beautifully mounted and throughout an artistic accomplishment, The Digest is affording us much literary enjoyment.

The Canadian Digest in its Reviews, treats films from the Canadian angle, as it were, and consequently is of inestimable value to film houses in this country from the standpoint of booking suitable pictures for Canadian audiences.

And then, Ray Lewis writes most interestingly of current topics in the film world, and like so many others we find her style refreshingly different from that of American film magazines. It's very distinctiveness is making it an important factor in the film business in Canada today.

(Reprinted from "The Evening News", New Glasgow, N.S., May 31, 1935)

RKO's "The Informer" Makes Great Hit, Imperial, Toronto